2:Armellada--22a M-5 (1933-1945) 1946 SS16 Pemon SS16

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A Gran Sabana family, whose children have been educated at the Mission.

2:Armellada--22b M-5 (1933-1945) 1946 SS16 Pemon SS16

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Authentic type of native girl educated at the Mission with the Franciscan sisters.

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Straw hut which served as a house for the missionary and as a chapel where he celebrated the Divine Mysteries in Kavanayén.

/31 cont./

remember those dancers of the twelfth century, who appeared in Artois and Flanders, whom Proodt tells us about in his book, Los Fenómenos misteriosos del Psiquismo /The Mysterious Phenomena of Psychism/, who "yielded themselves furiously to violent dances and exercises of dislocation, who asserted that they were favored with celestial visions. They would dance to the point of physical exhaustion, would fall like an inert mass, and seem to be lifeless." Why strange, then, that the Indians might not deceive themselves in the same fashion?

66. Dances are not organized to celebrate births, marriages, or deaths, since it is quite precluded by the extremely simple and private form of these, the restrictions imposed by the couvade with regard to the newborn and the asarakpué with regard to defunct relatives, all of these incompatible with the gluttony and imbibing in dances.

Neither are they organized as a preparation for great hunts or fishing; on the contrary, the men generally go out hunting or fishing six or eight days before them, while the women are preparing the fermented drinks.

67. The most ordinary reasons for dances are: construction of new dwellings, return from long journeys, and the simple desire of relatives to get together, since it is a fact that the Indians live very scattered, almost always only two or three families in each place. To this would have to be added the desire to make a show of wealth in food, almost the only thing which the Indians can at times show off, thus unknowingly fulfilling the caustic saying of our village people: "If he is so rich let him have dinner twice."

68. The most common autochthonous dances among these Indians are the tukui and the parichará; among the exotic ones, the origins of which we noted in our previous article, they perform in some regions the areruya chochimás.

In their dances the Indians customarily paint the face and the whole body with these three colors, principally: red from annatto, or achicote /sic/, white from clay or kaolin and

/31 cont./

535 marine blue (almost black) from caruto. This is not an over-
302 all smearing but more or less geometric paintings. As decorations are also used /32/ deer tails, showy bird feathers, rainbow-hued insect elytrums, which the men wear hanging over the back in the tukui dance.

In the parichará dance they use halos or crowns of feathers or palms woven in extremely varied forms and a skirt or covering of palm leaves (preferably of moriche palm), which hangs from waist to feet.

534 69. The musical instruments used are: the small drum
535 (only the director or head Indian) and reed /carricito/ pipes, called rué, for the tukui dance; more rarely, the kaikrá (small cane flute) and the uosekpué, flute made of deer tibia. In the parichará dance they use: a stick with kevei rattles or wild pig's hoofs (the director only), tubes of yagrumo to make hoarse sounds (perhaps in imitation of the grunt of váquiros). The above-mentioned leaf skirt, by the movement which they impart to it, also produces a very pleasant rustling sound and perhaps this is directed toward imitating more expressively the noise of váquiros in the forest. There is no doubt that formerly the rattles that men and women wore on their armlets, anklets, necklaces, earrings, and burls or tassels of the mosá (women's guayuco /"covering"/), contributed to marking the rhythm and added to the noise. In the marik dance hollow sticks of uaronká, a kind of bamboo, are used, and with them they hit the ground and keep time.

535 70. All these dances are done in a circle, and the Indians form this by placing the right hand on the shoulder of the person preceding; but the circle is not closed, leaving the leader's right hand free. The movements are regular and slow. When they dance the tukui and the parichará at the same time (a very frequent thing), the latter dancers form the inside circle and the former the outer one.

Those who dance the parichará always move with their faces toward the center and accompany the singing with toots

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Little Indian girls of the Mission in a dramatic performance.

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One of the many rivers which run through the Gran Sabana and a beautiful grove of moriche palms.

/35 cont./

264 515 76. Again such ridiculous things as drinking cassave by all those eating together into the same olla or dish and drinking from the same camaza or cup are still the etiquette of the majority of the human race and remind us of the Biblical "qui intingit manum mecum in catino." And the chewed 273 kachirí, which has now almost entirely given way to that 262 515 mashed with little mills or wooden mashers, could not but remind us of pap, which not too many years ago was given to children, or who knows is still given them.

000 Further, these things are neither so repugnant nor so dangerous as is assumed. And thus, for example, Ramón y Cajal, who in one of his humorous remarks defined the kiss as "an interchange of oral microbes," and to those who took the matter too seriously later said in his "Charlas de Café /Coffee Chats/" that such microbes were harmless from the hygienic point of view.

● 302 We would like to say very much the same thing regarding the grotesque paintings with annatto, caruto, and other vegetable dyes which are used by men and women /36/ for personal adornment on dance days and during periods when they are love, since they are not different from the cosmetics and annointments of our maidens.

262 And the worms, which develop in fallen trunks of the moriche and other palms in a state of natural decay, the bachaos, and other similar insects at the time of reproducing, the young of certain insects in the larval or pupal state, which the Indians eat, are, neither in their origin, smell, or taste (I speak from experience) in the slightest degree repugnant nor inferior to worm cheese, so highly regarded in some parts of Europe. Everything is a matter of custom!

515 [827] 77. The Indians in their natural life bathe quite frequently; and they are greatly repelled by the smell of the porcupine, which is what they call underarm sweat, and which is one of the reasons for their aversion to individuals of the Negro race.

This is the so-called tauron, or
291 /40 cont./
789 charm for sandals or for face paintings before going on a trip
302 so that Amariuak will not see us, for he is the spirit of fainting
484 spells, epileptic attacks, etc.

(Written down in Pemón by the same person.)

000 The Egyptian magic formula against burns says as follows: "Thy son, Horus, burns upon the mountain. -- Is there water there? -- No, there is not. -- There is water in my mouth, the Nile is between my legs. I am going to extinguish the fire. (These words are said over the /plate appears here/ /41/ milk of one who has given birth to a child, over seeds, over sheep's wool. It is applied to the burn.)"

126 Many of the times when I was collecting their charms for
753 study, they would tell me with all innocence and candor that
123 these were the remedies that God had provided them with. And when I put it to them how was it that we, thanks to a moderate life and to medicines, were healthier than they, they replied that this was not due to medicines but to the many prayers which the Fathers knew.

90. Indian mothers, extremely loving and as devoted as any woman to their children, on several occasions attributed the coincidental illness of their children to the evil influence of paper (karetá) or the slips of paper on which they saw us writing their names; either because they considered the paper itself to be mysterious, or perhaps because they believed that the tender soul of the children might become stuck to the paper. Others, by contrast, attributed the well-being of their newborn to blowing, salt, crosses, and other baptismal ceremonies.

All this that I say is naturally now coming to be understood, since, thanks to God, these false impressions are gradually being set aside, founded as they were in the paralogisms of magic, and the distinction between spiritual religion and corporal medicine is coming to be understood.

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With the greatest confidence does the missionary come into the presence of the natives, since they see in him their great benefactor.

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Native mothers with their children receiving gifts from a missionary sister.

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This great stone mass and these woods tell us of the secrets enclosed in the Gran Sabana.

2:Armellada--74c M-5 (1933-1945) 1946 SS16 Pemon SS16

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A cute little Indian child in a guayare.

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Central mountain ridges of the Gran Sabana, covered with a beautiful moriche palm grove.

/58 cont./

765 753 As a result of this they must withdraw from dealing with others; they must not join in to eat other people's food nor offer to others food prepared for them, since they would make them sick, causing them to have stomach-aches, intestinal decomposition, and similar things. I even recall having heard them often attribute to this diarrhea and intestinal worms in children, who are weaker and of more exquisite sensitivity to feel evil influences and vibrations, to say it in one way, sympathetic.

Keep in mind that this infection is not due only nor principally to physical contact with the dead person, but to sympathetic or physio-psychological contact; so that, even at a distance and far away from the dead relative, this will influence equally all his kindred.

[302] In addition to the observances noted above, mourners shave their heads completely and paint themselves with annatto or achiote, but the women are left with a little lock of hair on top.

When one moon or more has passed, those affected by the asarakpué wash themselves, together with all of their implements and clothing, using verbasco lye. And thus they can return to common, everyday life.

[783] It would be too much to say that at present the Pemón Indians observe this with all rigor; against the natural protest of the piaches and the old people, the younger generations are losing these beliefs and customs.

800 Both practices, those of the couvade and those of the asarakpué, are quite similar to the Mosaic legal prescriptions concerning the impurity of parturient women and concerning those who touch corpses; thus it can be seen that in past centuries, when ethnology was still in diapers, there was an attempt to discover by means of these a close link between the Indians and the Jews.

/60 cont./

881 b) they must paint the face and the whole body with annatto in order to cover up the yellowness and not become prey to amariuak; [302]

881 c) they must not raise their eyes nor look toward the hills, where they think the mauarí live;

784 d) they must not bathe nor go for water, in order not to be perhaps possessed by rató;

[292] e) they must use moriche sandals whenever, out of necessity, they must put their feet on the ground;

f) they must abstain, as has been said above, from certain foodstuffs.

881 128. There are two somewhat more curious things while the indisposition lasts, and they are: absolute silence, to which they are constrained, and whipping, which they are given each time they come in or go out of the rancho for some necessity.

881 The Indians insist on saying that the speech of a menstruating Indian woman is extremely pernicious; for that reason no one speaks to them; and when the days have passed and she wishes to return to daily conversation, the woman must address a stick and say to it: "Are you here?" Then the tree will dry up and the same thing will happen to any Indian man to whom she addresses herself. /61/ "This," Ernesto writes, "seems not to be true, but it certainly is their custom."

881 The whipping is not in any way at all a flagellation nor anything like it; it is only a ceremony, which is done by the old woman who is caring for the girl every time the latter goes out of the rancho, so that the evil spirits may consider her to be something scornful. One day after the indisposition has passed, at dawn when the cocks crow, they bring her down from the hammock, seat her on a little bench, and the oldest man or the master of the house flails her with some strings made of [593] moriche fiber and recites over her a certain charm. "By means of this whipping," adds Ernesto, "when the women get angry with their daughters for being hard to manage, they customarily

2:Armellada--107a M-5 (1933-1945) 1946 SS16 Pemon SS16

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The native women of the Gran Sabana involved in their weaving.

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Fibers and weaving of the native women of the Gran Sabana.

2:Armellada--118a M-5 (1933-1945) 1946 SS16 Pemon SS16

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Rudimentary loom on which the Indian woman of the Sabana makes her clothes.

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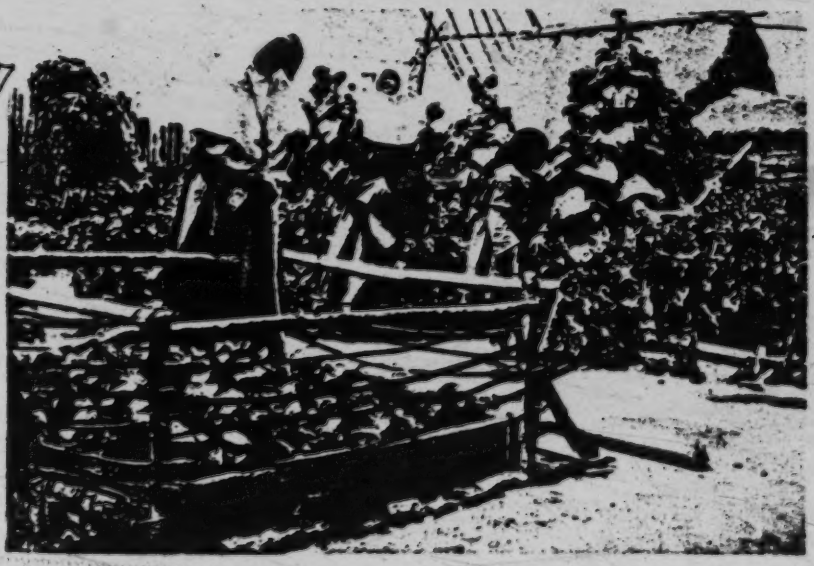

Beautiful plantings of greenery at the Capuchin Mission.

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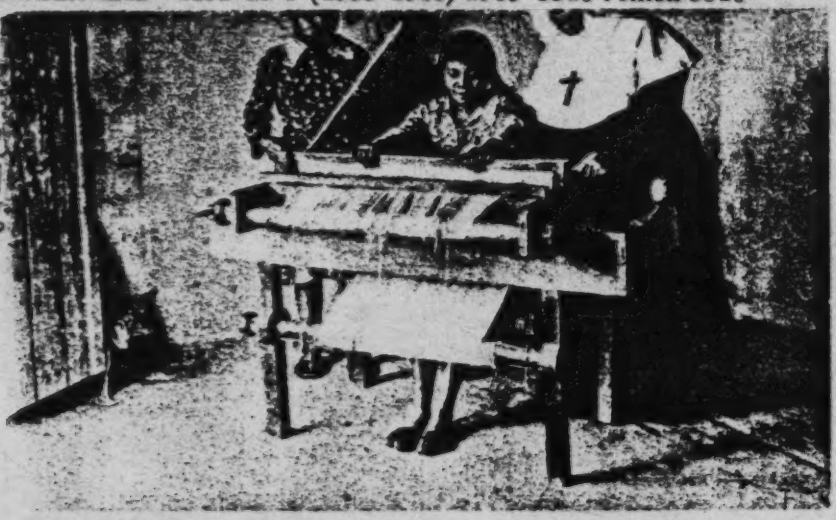

In the midst of weaving under the supervision of the Missionary Sister.

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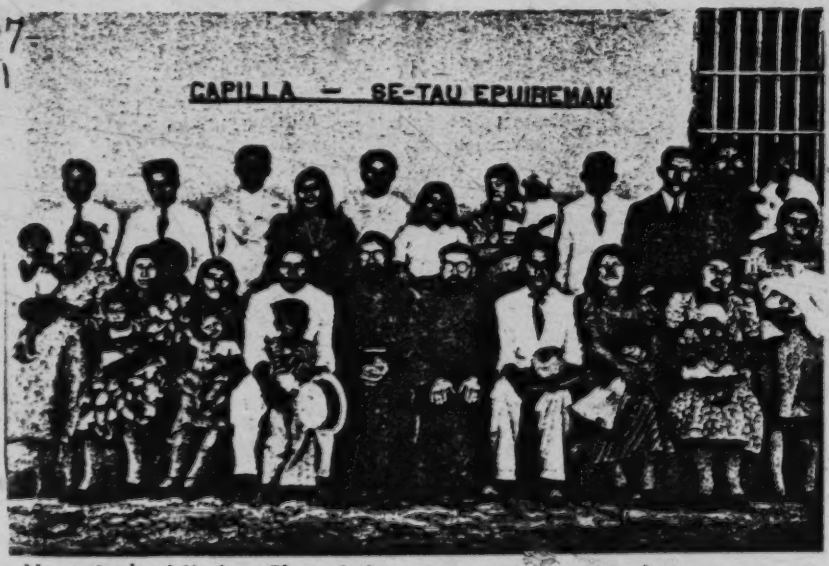

Next to the Mission Chapel these married couples of Venezuelan Sabana aborigines pose with the missionaries so that the public may recognize the work for country which is being carried out among them.

167. *Sandals (native, of palm bark and fiber) — purai. Taurepán (Koch-Grünberg) pəlai (= pərai).

168. Trade cloth — sara:sa (from Spanish "zaraza").

European mens' clothes —

169. Hat — sombertró
170. Shirt — kamisá
171. Trousers — pantalón
172. Slippers — alpargatá

These are the Spanish words given a Kamarakoto pronunciation.

(A woman's dress of European type is simply called pon, which also means clothing in general)

173. *Legbands (women) — (i)baipu (both bands). Taurepán (Koch-Grünberg), upper band waipu, lower band urakume.

174. *Armbands (women) — (it)abukamüi (both bands). Taurepán (Koch-Grünberg) upper band (y)a:pügamə', lower band (y)e:ndapəgemə'.

175. *Earrings — (i)panadaino'. Taurepán (Koch-Grünberg) pana:da. (pana = "ear").

176. Head-dress (women, for dancing) — inimo-katsa. (Literally "woven fine thread").

177. *Carrying bands (cotton, worn by women for carrying babies) — bene'. Taurepán (Koch-Grünberg) wene'.

178. *Pouch (crocheted from cotton string, purse-like, generally carried by men) — pakara'. Makuchi (Williams) pa-ka-ra, defined as a sort of basket called a "pegall" or "pack-all" in British Guiana. The Kamarakotos never call a basket pakara (or never make a pakara of basketry). Schomburgk suggests that the Indian word pegala = pakara may have been derived from the English "pack-all." This is certainly a reversal of the process — "pack-all" comes from "pakara."[51]

e. Pigments. These pigments are used as face and body paint and also to color baskets (black only), textiles (red), etc. Beeswax and some of the gums and resins used on various objects also have the effect of coloring them but are not applied solely for this purpose and so cannot be considered true pigments.

179. Black — ainatoron. This is soot scraped from earthenware pots. (The aina — may possibly be a combining form of o. ina, "put," and if so the anomalous o. i has here merged into a diphthong.)

Blue-black —

180. *karõi. Taurepán (Koch-Grünberg) roku, ruku, luku. Sapara, Purokoto, and Wayumara (Koch-Grünberg) luku.

51 [see footnote on p. 312, category 116 — Analyst]

*192 386 824 171 [249]

This dye is made from the pulp around the seeds in the fleshy fruits of Genipa americana, planted near houses for that purpose. The Arawak name is karuto (and variants), whence comes the Venezuelan Spanish "caruto." The resemblance of the Kamarakoto word and its difference from those in other Carib dialects suggest that it may have been borrowed from some Arawak tribe, perhaps from the Guinaus, with whom the Kamarakotos have probably had some contact and who call this plant galu:tu (Koch-Grünberg; = karu:tu in Kamarakoto phonetics).

*192 *197 386 181. rana. Taurepán rana. Makuchi (Williams) rana. A less-used wild variety of Genipa americana.

Red —

[824] 182. anonda. Taurepán (Koch-Grünberg) anonte, anunte. Makuchi (Williams) ru-ku, a-nun-to. Galibi (Adam) anoto. Cariniaco (Adam) anoto. This is the famous and widely used dye made from the seeds of the shrub Bixa orellana. It is cultivated for this purpose all over Venezuela and called "onoto," from the Carib word. In England it is called "arnatto" — also an attempt at the Carib word. It is curious that in British Guiana ruku, which generally means the very different Genipa dye, is applied to this dye.

[824] 183. karaberõ. Taurepán (Koch-Grünberg) kurauili (perhaps kurawiri). Makuchi (Appun)[52] karaweru. This is a purplish-red dye made from leaves of the liana Bignonia chica.

[439] 184. kurawõri. This dye is not made by the Kamarakotos but is obtained from the Maiongones (Maquiritares) by trading and I did not learn how they make it. The Kamarakotos distinguish this word from their karaberõ, but it seems probable that it is merely a dialect (presumably Maquiritare) form of the same Carib word.

● [302] 185. White — tauwa. Makuchi (Williams) ta-wa. This is a fine, white clay used as body paint.

*192 f. 283 Thread, fiber, etc.

186. String, line (as for fishing) — yeba. See No. 103.

187. Cotton thread, spun cotton in general (including store- or trade-thread) asei.a.

*[197] 188. Fine native cotton thread — asei.a-inimu'. Makuchi (Williams) e-ni-mo, "ball of finely spun cotton."

52 [see footnote on p. 312, category 116 – Analyst]

535 Some dances, especially the parichara, require special ornaments or costumes. The parichara-pon, men's costume for this dance, consists of a diadem, aro[9], and a shirt, imaripadai, made of maripa leaves. The women, who otherwise are always bareheaded, wear for this dance a headband of woven cotton, inimo-katsa[1] (literally only "twisted fine cotton twine"), from the back of which projects a streamer with cotton tassels or puffs of down (Fig. 33 E). In another dance, warepan, the participants are said to be draped with cloth, but we did not see this and the description was so vague that I have no clear idea of the costume, nor have I found a description of it among related tribes although all of them apparently have this dance.

301 178 Back ornaments of various sorts seem formerly to have been typical of the central Caribs, but for some reason they are now dying out, at least in some regions, even though other types of native ornaments are as popular as ever or more so. I did not see or hear of any back ornaments among the Kamarakotos.

Tattooing and Painting.

304 [184] Tattooing is known and is occasionally practiced but it is not now very popular and most members of the tribe are not tattooed.[137] The pigment is a mixture of soot scraped from cooking pots, ainatoron, and wild honey, worked in, spot by spot, with a sliver of wood (or palm leaf rib). A steel sewing needle is now sometimes used if available. The mark left is a somewhat bluish black. [531] The patterns are not symbolic (consciously at least) or indicative of any social status; any individual can use any design that suits his fancy, and this is true also of painted designs. The tattooed designs do not cover any large area and are usually simple, often merely a spot or cross on each cheek. In exceptionally complex cases, several lines and spots may be made around the mouth (see Fig. 34). Koch-Grünberg has shown that hooked lines around the mouth are typical, but not universal, among Taurepán women (see 1923, Vol. III, Plate 12), as we also observed, and that it also occurs among the neighbors of that Arekuna tribe, but we did not observe this motif, either painted or tattooed, among the Kamarakotos.

● 302 Unlike tattooing, face — and to a lesser extent body — painting is universal among the Kamarakotos. Some individuals, especially among the boys and the more coquettish women, are usually painted; others, especially the more sedate men, paint only for dances and other social occasions; but all paint themselves at some times. No one uses a pattern consistently, but on the contrary all show considerable ingenuity in varying the pattern.

302 388 824 Soot and white clay, tauwa, are used for painting, especially for dances, but the usual paints are blue-black and red vegetable dyes. The blue-black paint, karõi, is the well-known Genipa dye, called "caruto" in colloquial

[text continues on p. 157]

137 [see footnote on p. 323, category 116 – Analyst]

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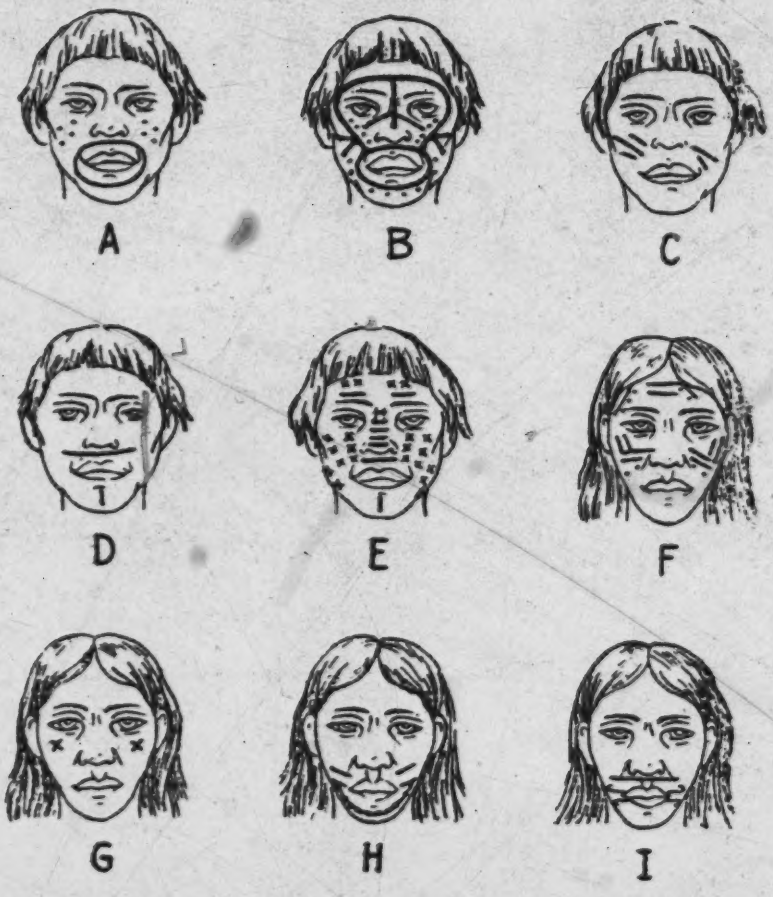

Fig. 34 — Arekuna Face Painting and Tattooing.
A - H, Kamarakotos. A, adolescent male, caruto painting. B, adolescent male, caruto painting. C, young boy, onoto painting. D, adult male, caruto painting. E, adult male, caruto painting, worn by drummer at dance. F, young female, whole face smeared with onoto and design applied over this with caruto. G, adult female, tattooing. H, adult female, tattooing. I, Taurepán, tattooed adult female with typical Taurepán hook pattern not seen among Kamarakotos.

Venezuelan (a word of Indian origin probably cognate with karōi). The Genipa tree, often planted for this purpose although a different wild species (rana) is also used, has pulpy fruits the juice of which turns dark on exposure to air. Two red dyes are used: anonda and karaberō. The first is the even better known Bixa — dye, "onoto" in colloquial Venezuelan (also of Indian origin and cognate with anonda). This shrub has spiny pods with innumerable small seeds which are crushed in water, boiled down to a paste or hard ball, and mixed with oil from the mansa-yē', a palm probably Elaeis sp., for use. The other red dye, karaberō, is prepared from leaves of a vine, Bignonia, (sens. lat. exact classification uncertain), also boiled down and mixed with palm oil. From the Maquiritares the Kamarakotos obtain another closely similar dye, kurawōri, probably, like its name, merely a variety of karaberō.

The red dyes are sometimes used for painting lines, but more often they are simply smeared on the face, sometimes also on the body, over the whole area or in large splotches.[138] The blue-black paint is applied over the red, or without the latter, in lines, dots, crosses, and, rarely, circles. A few typical examples of the innumerable patterns seen are shown in Fig. 34.

Textiles

The word "textiles" is here used in its broadest sense to include all objects that are made by interlocking flexible strands in some way. It thus includes such widely variant things as cotton cloth, compound bead necklaces, baskets, and fish traps, to mention only a few, but all these have elements in common and show a graded series of allied techniques belonging to a unified culture complex. It is thus convenient to treat them together.

Defined in this way, the manufacture and use of textiles is perhaps the most important and striking single element in Kamarakoto culture. Together with the cultivation of cassave and the construction of semi-permanent houses, this can be used to define a great culture area including most of northeastern South America. The textile arts of part of this area, especially British Guiana, are well known and are broadly similar to those of the Kamarakotos, but the latter do, of course, have their own variations of techniques and forms and their own selection of particular ones of the many scattered among different Guiana tribes. In Venezuela generally, furthermore, explicit studies of these arts are almost lacking and attention should be called not only to their importance among the wild tribes but also to their potential value for the country as a civilized community.[139]

[see footnotes on p. 323, category 116 – Analyst]

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Fig. 36 — Kamarakoto Spinning.
The whirling spindle has been dropped. The thread is held by the left hand and unspun cotton fed into it with the right.

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Fig. 74 — Kamarakoto Women Buying Cloth at Expedition Headquarters.

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Fig. 75 — Kamarakoto Piache and Family.

A piache, his wife, and her two sons. From left to right these individuals are Nos. 39, 38, 40 and 41 of our detailed records. The two boys are the woman's sons by a previous marriage, adopted by her present husband. The family lives at Benné, where the man (pseudonym "Lorenzo") is to'-ata'.

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535 Aside from the parichara, the commonest dance is the tukiiʔ (Fig. 77), literally hummingbird, which is commonly, perhaps always, performed between sessions of the parichara, much as one might alternate waltzs and fox trots.
[302] For the tukiiʔ, the participants remove the parichara-pon and it has no special
[534] costume although the body may be painted black and white for it.[180] It is also danced at any time and with the parichara instruments plus flageolets, flutes, or both. The rhythm is even simpler than that of the parichara, an almost unvarying 1-2, and the step is simply a slow shuffling or a rhythmically accented walk.

A less common dance (and one I did not myself see) is the warepan, which
[302] can be danced only in the afternoon. The dancers are spotted from ankles to head with red paint ("onoto") and draped, in some way not clear from their descriptions, with cotton cloth. The ware and katoiʔ dances are danced only
[534] at night, without costume. The mari dance is led and sung by a piache and considered a "piache's dance," but is danced by everyone and on social occasions. The various eremba dances, on the other hand, are strictly medicinal.
533 Singing by men characterizes the dances, but it is not confined to this sex or these occasions. Women frequently sing at their work, sing lullabies to the babies, etc.

Other Pastimes.

517 Dancing and drinking are the favorite but by no means the only diversions of the Indians. Some productive activities, notably fish-poisoning, are such gay social occasions that they seem more like games than like work. There are also true games that are enjoyed in place of (or generally in addition to) dancing
526 — nothing takes the place of drinking. Of these a favorite is a combination
[273] race and wrestling match followed by drinking and, frequently, also dancing. Starting at a given point, some distance away (it may be several kilometers), the racers make for a house where a batch of kachiri has been prepared. Here other men wait at the door, and as the runners arrive, their way into the house is blocked and a wrestling match ensues. If a runner can make his way into the house without being thrown (or losing his footing) he rushes up and touches the kachiri trough, whereupon the women, who have been waiting inside, pour kachiri on him — a singular reward for victory. General drinking follows.

Wrestling (Fig. 78) is a favorite sport among both men and boys, but is quite unlike our version. One contestant grasps the other around the waist and without changing his grip endeavors to force the opponent off his feet. This opponent does not ordinarily grasp the first, but otherwise struggles and tries to defeat his purpose, winning if he can break away without losing his footing.

Swimming, which is a great sport especially among the boys, is mentioned elsewhere.

180 [see footnote on p. 329, category 116 - Analyst]
[text continues on p. 249]

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Fig. 77 — Kamarakotos Dancing.
The drummer and another male participant in the tukui' dance. This is the drum shown in Fig. 68. I A

I A [See P. 204, Category 116 -- Analyst]

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Fig. 79 — Kamarakoto Boy.

The boy (No. 35 of our detailed records) is playing with improvised bow and arrow. Note his neck-string (yaichi') with miscellaneous objects tied to it. His dress is uncommon for a boy.

157 522 because this would be a head measurement that was really worth-while. A young unmarried man taking a length of cloth for a woman's dress as part of his pay was surrounded by a crowd making robustly insulting remarks accompanied [824] by loud guffaws in which he sheepishly joined. Even a happy surprise that is [38] not essentially humorous, such as unexpectedly encountering a tree full of ripe [302] "caruto" fruits (used for face paint), is an occasion for long laughter.

There are two noteworthy differences from supposedly more civilized humor, and these are decidedly in the Kamarakoto's favor: we saw no case in which a physical injury or indignity was considered funny, and crude practical jokes and the startling or frightening of anyone were expressly avoided and considered quite the opposite of humorous.

Emotional Adjustment.

171 158 In northern Venezuela we observed that most members of the peon class are definitely neurotic.[224] Most of them live oppressed by anxiety, ridden by fear of almost everything around them, and in a state of worry with few and 158 brief remissions. The opposite is true of the Kamarakotos. No neurotic individ- [157] uals or states were observed among them. Anxiety and worry seemed almost unknown, and the whole tribe exhibited a degree of emotional adjustment that 155 could not be matched in any "civilized" community of equal size. It will not be a popular statement, but scientific conscience compels me to add that the almost complete absence of a formulated religion is certainly one element in this remarkably good adjustment, just as the burden of such a religion plays a definite and large role in the neurotic anxiety of the northern peones.[225] Another element, probably the most important, is the security and care enjoyed by the children, as noted below.

152 It is not true that fear is unknown and it is apparently, but not really, contradictory that the Kamarakotos are almost free of anxiety but are often afraid and have even been known to die of fear. They do not seriously fear [828] physical injury: what they fear is fear itself. They detest being startled and often show marked consideration in avoiding giving anyone a start or surprise. Playing peek-a-boo with a baby, so common with us, was never seen and might [254] indeed be considered a serious injury. They fear the kanaima, but in their stories of danger from kanaima the injury is seldom represented as inflicted by physical means but by a noise, or similar thing, that merely startles and frightens [539] the victim. I have noted the curious and revealing fact that in their version of the widespread "stachelsitz" (spiny bench) legend, the bench is not spiny at all and the damage is inflicted by fright and not, as in almost all other known versions of this story, by physical pain.

224, 225 [see footnotes on p. 333, category 11b - Analyst]

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Fig. 83 — Kamarakoto Mother and Child.

[163] Mode of carrying in the ever-present baby-sling. The woman (No. 11 of our detailed notes) is the youngest wife of the cacique and has three other living children. Her European earrings, the only ones seen in the tribe, are evidence of her favored position.

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Fig. 84 — Kamarakoto Adult Man.
No. 8, "Reyes," to'-esa' of Uruyén.

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Fig. 85 – Kamarakoto Young Men.
Nos. 22 (left) and 21 (right). Young adults from Atapamota.

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Fig. 86 — Kamarakoto Young Man and Boy.

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Fig. 87 — Kamarakoto Boy.
No. 16, nephew and adopted son of No. 8 (Fig. 84).

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Fig. 88 — Kamarakoto Family.
No. 42, to'-esa' of Amidan, and his wife, No. 44, and the youngest of his four living children (the second by this wife).

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Fig. 89 — Kamarakoto Adult Women.
No. 5 (left) and No. 4 (right), sisters, both married. Each has had two children but of the four only one son of No. 5 survives. They live in Abasakapan.

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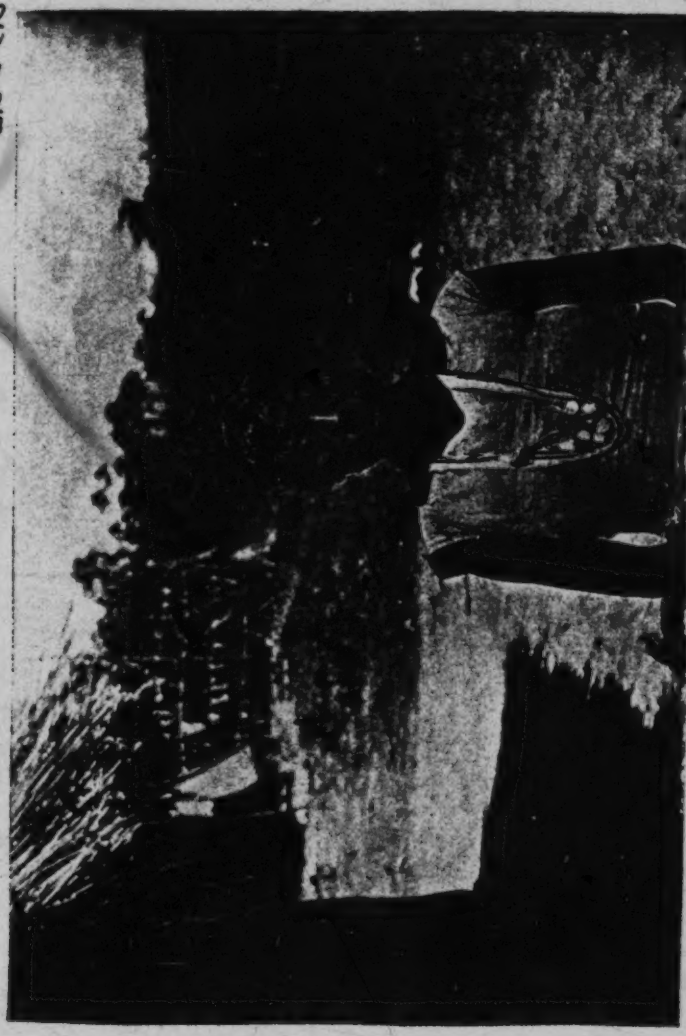

Fig. 90 — Kamarakoto Adult Woman.

No. 34, married, one living son and one dead daughter, lives at Tuaiba.

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Fig. 91 — Kamarakoto Old Woman and Girl.

No. 31 (old woman) had eight children, of whom two survive. She is one of the few women recorded who are past child-bearing or who have grandchildren. She is the mother of Antonio Montesdeoca. The girl, No. 32, is the daughter of Antonio, granddaughter of No. 31.

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Fig. 92 — Kamarakoto Young Girls.
No. 52 (left) and No. 51 (right), except for a month-old baby the youngest of six living and three dead children of the adult female No. 49.

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[p. 284]

SOMATIC CHARACTERS

General Appearance

142 [114] Most travelers with wide acquaintance among South American Indians agree that the Arekumas in particular or the Roroimá mass of Caribs in general are physically the most attractive (by usual White standards) of all these Indians. I agree with this judgment and add that the Kamarakotos fully share the handsomeness of the other Arekumas. [162] In two cases it proved that residents of Kamarata whom I hesitated at first sight to class as Kamarakotos, because they were less attractive, did indeed belong to other tribes.

The appearance of typical Kamarakotos is adequately shown by the accompanying photographs (Figs. 84-92). Koch-Grünberg's many photographs of Taurepánes (as well as the few taken by me, among them Figs. 96-98) could almost equally well be given as representative of Kamarakoto physiognomy, for I doubt whether anyone could tell from appearance alone to which of these two tribes an Arekuna belonged.

[126] We had no means of measuring or recording color and a subjective impression is not very useful. The skin is, of course, brown, with little or no definitely red cast, and when not darkened by the sun it is rather pale. Many nominally white people are nearly as dark as these Indians or, when tanned, even darker. The average lower-class Venezuelan, even in regions where there is little Negro blood, is as dark as a Kamarakoto or darker.

The hair is invariably black and is almost invariably straight although one man, otherwise ordinary in appearance, has definitely wavy hair and several other individuals have a slight wave. There is not, even in these cases, any suggestion of kinky hair or of strong curliness. Of 24 native men recorded in detail, seven had sparse mustaches and two of these also had a few hairs on the chin. [302] On most men face hair is completely absent and body hair slight. No one appeared to have shaved or plucked the face.

302 Women clip the hair in a bang across the forehead and let it grow down the back, although here, too, it may be bobbed. A few girls cut the hair in European male fashion ("boyish bob"), but this is exceptional. Many of the men now cut their hair short all around in the commonest European style, but others have a bang on the forehead and a bob around the back. In both sexes the hair usually is left free, without braiding or other special doing up, and [301] generally unparted. It is not native custom to wear anything in the way of ornament or headgear in or on the hair, except for special occasions like dances.

142 There is some tendency toward abdominal protrusion, so common everywhere among starch-eating and often parasitized tropical peoples, but it is seldom pronounced and often practically absent. Some children and adults of both sexes have slender and graceful figures even in this respect and practically 141 all are otherwise beautifully built. The average height of the men is 160 centimeters (5 feet 3 inches) and of the women 147 centimeters (4 feet 10 inches), while the average male weight is about 56 kilos (124 pounds) and female weight about 47 kilos (104 pounds). The tallest Kamarakoto seen, a man of course, measured 168 1/2 centimeters (5 feet 6 inches) and the heaviest, also a man but not quite so tall, weighed about 63 kilos (140 pounds), although one man of the same stock but from outside the central group weighed about 70 kilos 142 (155 pounds). These Indians are thus small, by our standards, although they are not pygmies and are indeed rather large as Guayana Caribs go, as will be shown below. No definite obesity was seen, and striking thinness is almost equally rare.

[291] The feet, never in shoes and seldom in sandals, naturally tend to be broad and the toes, particularly the great toe, are divergent and mobile (Fig. 93). [516] They are used as extra fingers for many kinds of work, such as holding cloth when sewing or to pick up or pass along small objects without bothering to bend over.

304 Aside from tattooing and ear-piercing, mentioned on a previous page, 104 intentional mutilation or deformation is not practiced and even these relatively mild mutilations are indulged in only by a minority of the tribe. Unintentional 732 deformities are likewise unusual although I do not believe that deformed infants [847] are killed (information on this ticklish point is not reliable, but the fact that a few individuals are deformed suggests that the native claim is true). Out of 64 Kamarakotos definitely recorded in detail and about that many more examined more casually, one young adult had one short leg, apparently from an early fracture, another had the right external ear congenitally absent, a child (brother of the congenitally deformed young man just mentioned) had a deformity of the sternum, probably congenital, and another child had the eyes slightly crossed. These were all males and no deformed females were seen. Intellectual deformities, either lesions or intelligence below the normal range, are quite lacking as far as was observed. There are no mentally pathological or psychotic individuals

[Text continues on p. 286]

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Fig. 94 — Arekuna Adult Male.
No. 3, one of the Caroni Indians indistinguishable from the Kamarakoto's but not belonging to the central group of that tribe.

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Fig. 96 — Taurepán Family.

No. 17 (Taurepán) and his wife No. 18 (T.) with two of their three living and three dead children. They live on the headwaters of the Kukenán near Roroimá. Note wooden pin in woman's lower lip.

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Fig. 98 — Taurepán Family.
No. 2, his wife, No. 4, and their only child. They live on the Kukenán near Santa Elena.

301 135. Although the Kamarakotos may have made shell beads, as some Caribs are known to have done. Probably, however, the Kamarakotos had no [177] suitable materials for these. In any case, seeds were also used and native beads, if they were known, have been completely replaced by the far better and sufficiently abundant foreign beads.

[184] 136. The only exception was a woman who had European earrings but she was married to one of the two men who have lived in Venezuelan towns and her wearing them was obviously not native.

304 137. I am sure that this statement is true in general, but in individual 184 cases it was occasionally impossible to be sure whether a design was painted or 302 tattooed.

000 138. We were interested to observe that some lower-class women in civilized Venezuela, with much Indian blood and definite Indian inheritance in their culture, apply rouge on the face exactly as the wild Indians apply red paint — in large splotches meant to look painted and artificial, and would not think of shading it so as to imitate a naturally bright complexion.

28 139. I do not mean that the textile work of Venezuelan Indians is unknown 114 or has not been mentioned in various excellent studies, but that almost no careful description of its details, nomenclature, etc., have been published. Even Koch-Grünberg's voluminous studies only describe the various textile manufactures in a summary way, with practically no details as to types of weave, etc.

285 140. Speaking of traps woven from this material by the Adole Indians 824 on the Orinoco, Roth says that they are made "from a kind of osier twig, which is ..... called bejuco," but "bejuco," of course, means only "vine" (of any sort, and, incidentally, does not include osiers).

000 141. The Carib word manare has also been taken over into colloquial Venezuelan, with the usual shift in accent, but is applied to the casave sieve, which is made of manare but is not "a" manare in Carib. This is a common etymological phenomenon; compare, in a reverse direction, the adoption of the Spanish word "camisa" not for a shirt but for cotton cloth by some Caribs (not the Kamarakotos).

171 142. In view of this differentiation it is interesting that in civilized 283 Venezuela the handmade hammock, "chinchorro," of the common people is 286 made of bast-thread while the sometimes more aristocratic "hamaca," usually 352 factory-made, is of cotton.